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There are, unfortunately, many well-known musicians who make a sorry attempt at literary composition. Musicians of this class, says an exchange, are usually narrow of view, and in truth they have but little to offer in justification. Music is so closely allied with the other fine arts as to demand of every teacher and performer a liberal education. Poetry, philosophy, mathematics, and a general knowledge of language, are requisite accomplishments. Also a course of reading in popular science is valuable.

The example of the great masters in this respect is worthy of emulation. Zurlino was a profound scientist; Bach was fairly well educated, besides being a singer, violinist, expert harpsichord player and organist, engraver and voluminous composer! Alessandro Scarlatti was a man of large information; Glück was a literary scholar; so was Cherubini. Even Mozart and Beethoven, who had few dealings with the world and were almost constantly engrossed in composition, were far from being ignorant of art and literature. Von Weber was a polished writer; Berlioz is known to have been an omnivorous reader of the classics, and he was a first-class critical essayist; Wagner was a close student of all the fine arts and of several sciences, and wrote some of the greatest librettos ever set to music. Liszt was such an accomplished literator that his writings are said to have enriched the French language. Saint-Saëns recently wrote a philosophical treatise; Gounod had considerable command of language and much general information. It was so with Schubert (read his "Concentration on Music"), and even Dvorak, who is essentially a composer, has written a brochure on Schubert which would be difficult to excel. To express oneself in the style of our last critics, is not to be expected of the average professional musician. Our polyglot Eug. Iba language is full of belying philly and difficult to master. In fact, special study and training are necessary to this end. But surely every teacher and

performer ought to be able to relate his experience or express his opinion in plain, correctly phrased English.

In his reminiscences, Ardit, the composer, thus humorously describes an opera performance in Washington, D. C., one winter some forty years ago: "It was during my first long stay in America, and our company was announced for one night, during a terribly cold winter at Washington. It was thought we had been transported to the Arctic region, and the theatre in which we gave our performance was as inadequate to cope with frost as was a summer tent. 'Norma' was the opera, and Gris, instead of appearing in her traditional robe with flowing folds, came on the stage, wearing a huge fur cloak, in which she was huddled up almost to her eyes. The house rose to the occasion with bursts of laughter when Mario made his entrance holding a coachman's umbrella over his head—he, as Pollio, being confronted by Norma in their tragic meeting—under which prosaic safeguard both artists covered while singing their grand duo. The roof of the theatre had given way under the heavy snow, and its coating of ice, melting under the heat of the gas, was streaming down on the artists."

"More people die from too much eating," says the London *Evening Leader*, "than by too little, and the greatest voices have sprung from the poorest-fed nations. Depending upon the resources of a well-fed body to sing interludes with the easiest use of the voice; i. e., people who are well supported by food do not seek a better way of producing a tone than by main force. To sing well, one must have but little food or little luxury, especially in the preparation to be a vocalist."

✓ DEATH OF PROF. FRANK GECKS.

Prof. Frank Gecks, one of the oldest and most esteemed of St. Louis' musicians, died at his home, 1233 La Salle street, November 10th, at the age of 62 years.

His death was due to heart trouble, from which he had suffered for some time. Probably no musician was more widely known than Prof. Frank Gecks. He was prominent in musical affairs during the past 40 years, and was Professor of Music at the Christian Brothers College since 1864. His genial face was familiar to thousands of St. Louisans, and his able teaching sought by numberless students of the College as well as by many who have reached prominence.

The Christian Brothers College band will miss their beloved leader, and will long remember the pleasant rehearsals that made their band a source of pride to generations of students.

Prof. Gecks was a member of the Choral Symphony Society, Liederkrans, and other organizations.

He leaves a wife and four children: Frank Gecks, Jr., John Gecks, Mrs. Gustav Schall and Miss Tillie Gecks, all of whom are accomplished musicians.

Frank Gecks, Jr., one of St. Louis' most prominent violin soloists, succeeds his father as instructor at the Christian Brothers College.

A hint to be careful about the use of the opera glasses which are supplied in most of our leading theatres, on a payment of a small fee, is worthy of attention. It has been proved beyond doubt by oculists that these opera glasses frequently become the medium for spreading contagious diseases of the eye. It is well therefore to be careful how we use them.

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THOMAS M. HYLAND, . . . EDITOR.

DECEMBER, 1896.

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For a Christmas or New Year's present, order a subscription to **KUNKEL'S MUSICAL REVIEW**. For the subscription price—\$3 per year—you are enabled to present nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The **REVIEW**, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

KUNKEL'S ROYAL PIANO METHOD.

In this number of the **REVIEW** are presented the first pages of "Kunkel's Royal Piano Method," which will be followed by other pages, until the entire work is completed.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Rubinstein, Paderewski, Von Bülow, Gottschalk, Liszt, etc.

A wonderful exposition of piano playing. Takes a pupil from the very groundwork; starts with the simplest studies; explains everything as the pupil progresses, and while maintaining the interest, develops a fine technique and lays a foundation for the most artistic Piano Playing.

Its valuable features—
The studies and pieces throughout the book are of the most interesting and developing character.

They are fingered according to modern researches as exemplified by such masters as Hans Von Bülow, Karl Klindworth, Franz Liszt, Carl Tausig, etc., phrased, and accompanied with full explanation of terms, notes, signs, etc., as they occur.

The wrist attack and the perfect legato, the two great factors in artistic *piano* playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the touch, etc., are correctly and profitably illustrated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master, which is to form a part of the pupil's study.

A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present of the musical world.

There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

DEATH OF ANNA MARIA KUNKEL.

It is with feelings of profound sorrow that we announce the death of Mrs. Anna Maria Kunkel, beloved mother of Mr. Charles Kunkel.

Mrs. Kunkel died Nov. 3rd, after a lingering illness, at the home of her son, 3828 West Pine st. A few women have spent a life more useful and imbued with more lofty aspirations than she who has thus been taken from our midst. Mrs. Kunkel was born in Germany in 1812, and came to this country in 1848, living some time in Cincinnati before coming to St. Louis.

How well the duty of training her four children was performed, it is needless to add, for the children have made her name famous over all the civilized world.

Mrs. Kunkel was a woman of fine traits of character, highly educated and deeply versed in German and American Literature. Her memory was remarkable to a degree and many a time have her children and grandchildren gathered from her lips the bright thoughts garnered from the world's great master spirits.

The funeral services were private and were held at her home, 3828 West Pine st., and were conducted by Magnin, Mrs. Annie K. Dodson and Messrs. O. Hein and E. Dickes, rendered several beautiful services.

Dr. A. S. Hat, grandson of the deceased, paid a most touching tribute to her memory. In accordance with Mrs. Kunkel's expressed wishes, her ashes were buried in the grave of her late lamented son, Jacob Kunkel.

Mrs. Kunkel leaves two children, Mrs. A. S. Hat, and Mr. Charles Kunkel, and several deeply beloved friends, to mourn her loss. May she rest in peace.

*"So softly died sweetened life in her,
She had but dreamt of heaven, and she was there."*

THE MUSICAL STUDENT.

It is of no consequence that we should be familiar with the lives and works of Beethoven, Wagner, or any other composer, until we are able to learn practical lessons from the study of their works and their methods of working. The production of many poor compositions, which are mere imitations of the masterpieces of some idealized composer, would be stopped if students could be made to realize clearly the distinction between outward forms and the spirit that inspires those forms. The slavish imitation of the methods and manners of another leads to no abiding results. For example, because Beethoven obtained stupendous efforts by working on certain lines, is no guarantee that similar effects will be reached by another who adopts Beethoven's methods. Every composer has his own individual modes of expression, and cannot produce a true work outside of his own individuality. We need not the success of Handel as an oratorio composer raised up so many weak reflections of Handel in his contemporaries and successors; Mendelssohn paid the following; Wagner had his imitators; but the road which these purveyors of second-hand inspirations follow, is not a safe road—that way leads to perdition.

Among certain practical musicians it has unfortunately become rather a custom to deride the study of the past; they exclaim—study music, not art and quarrel here! This attitude ought to show how little such men have grasped the true inwardness of any study, in its best sense. The greater the man, the more facts and details are certainly pursuing a vain thing; but musician who intelligently endeavors to grasp the tendencies of the ages gone by, and only in his own, but in cognate arts, is he who is most likely to produce something noteworthy in his own generation.

Miss Jessie Thistle, formerly of St. Louis, called on the 7th ult. from Germany, where she will spend several years in the study of music.

CONCERTS POSTPONED.

On account of the illness of Morris Rosenthal, the recitals that were announced to take place here in December have been postponed. The dates will be announced later.

COMING ATTRACTIONS.

DAMROSCH OPERA CO.—Beginning Monday, February 23rd, the Damrosch Opera Company will appear at Exposition Music Hall, with a strong company and some new attractions. Madame Calve of the Abbey organization will be heard with the Damrosch company. St. Louis not being in the Abbey circuit for grand opera this season, Mr. Damrosch was offered his choice of either Mrs. Mella or Calve as an additional attraction for his own St. Louis season. As Mella is likely to be heard here during the Abbey concert engagement, Mr. Damrosch selected Miss Calve, who will probably be heard in either "Carmen," her former great St. Louis success, or, if met by her latest success, that of Donna Anna in "Don Giovanni." She will make but one appearance during the Damrosch engagement.

ABBEY, SCHOEFFEL & GRAU CO.—From March 22 to 25, inclusive, with probably a matinee on March 25, the Abbey, Schoeffel & Grau Company (Limited) will give a concert engagement at the Exposition, probably with Mella, Mella and Jean and Edouard de Reszke as the principal stars.

BICYCLES LESSEN MARRIAGES.

Pianos are now at a discount, and it is amusing to note in the papers devoted their columns largely to the interest of those who indulge in exchange and barter that a nice piano can be secured in return for a good lady's bicycle. One thing which will in time militate against the continued use of cycles by women is that they are fast becoming a thing of the past. Lawn tennis and dancing parties give much better opportunities for marriageable daughters to find husbands than the most jovial of conditions cycling claims close and close mediating attention that young men can find very little time to spare for their female companions—at any rate, while upon their steel steeds. When this comes to be recognized, shares in bicycle companies will find the ladies' cycle "a drug on the market and pianos will go up.

Miss Marston Balston gave a delightful musicale to her friends and invited guests in which she presented a classical and modern programme that was heartily applauded. Miss Balston was admirably assisted by Mrs. Buckner. The musicale was an artistic success and a rare treat.

The ninth annual piano recital was given by the pupils of Miss Carrie Vollmar at South St. Louis Turner Hall. A splendid programme was offered and rendered in a manner that reflected much credit upon Miss Vollmar's thorough method of instruction. Among the participants were Miss Olga Gruensfeldt, Misses Tillie and Elsie Lewetang, Elsie Rupp, Willie Kravis, and Emil Vollmar. Miss Julia Vollmar, soprano, sang in artistic style, several charming numbers.

At a reception held by the International Order of King's Daughters and Sons, on the 21st ult., a very creditable programme was rendered. The part of the programme which was most interesting was that of the King's Daughters and "Prince Eric's Christ Child" in her own imitative set of delightful songs and songs. Miss Pauline played two piano solos—"Nearer, My God, to Thee," by Rive-King, and Minuet, by Joachim Raff, in an admirable manner. Miss Pauline, the popular soprano, charmed her audience by her splendid rendition of several vocal selections.

Mme. Marchesi does not believe in the bicycle for vocalists. "For strong, healthy persons it may be of benefit in helping to develop the lungs," she says, "but for the vocal organs and delicate persons the rapid cutting through the air attending the use of the wheel may be positively injurious, wherefore I forbid this sport to all my song-birds."

Her Hermann Levi is to retire from public life.

His health has lately not been good, and he has been advised to resign his arduous duties at Munich and lead a quieter life. It is also announced that he is shortly to marry the widow of Dr. Conrad Flehler, a physician who had a large practice in Munich before his death a few years ago.

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Lumbago, Lamé Back, or Stiff Neck,
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effects of antikanmia and since in this class of dis-
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cally the disease, antikanmia may be properly re-
garded as a specific treatment for them.

For severe headache, from overwork or mental
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lieves.

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ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.
Moderato. ♩ 144.

Charles Kunkel, Op. 105.

pp una corda. (soft Pedal.)

Use the Pedal carefully as indicated.

The thunder of a distant storm mingles with the pastoral melody

mf

tre corde (without soft Pedal.)
The thunder becomes more distinct.

f

mf

NOTE. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. 1025-9 ♩ Ped. ♩ Ped.

The sixteenth rest here indicates that the Pedal is to be pressed down on the second half of the first eighth.

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8

tre corde. *una corda.*

Ped. *Ped.*

8

tre corde.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

The wind hisses among the mountain pines.

8

una corda. *tre corde* *dim.*

Ped. *Ped.* *Ped.* *Ped.*

8

The storm comes on in full power

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

f *Ped.* *Ped.* *Ped.* *Ped.*

1025 - 9

Thunderbolt.

8

The storm King's lightning eyes flash and

the thunders of his voice roll and reverberate.

Thunderbolt.

The storm gradually passes away.

или так.

f dim.

Ped. Ped. Ped. Ped. Ped. Ped.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in 6/8 time, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line, with a repeat sign indicating a return to the beginning. The third system shows the final measures of the piece, ending with a double bar line. The score is written for a single melodic line and a bass line, with a piano (p) dynamic marking.

The sun appears, the birds twitter in the
Con anima
 ♩ = 88. *pp* *ff* *echo.*
una corda. *tre corde.* *una corda.*
 Ped. 1025. Ped.

FINALE II.

For very advanced performers.

Birds singing.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes. Pedal markings are indicated throughout the score, including 'Ped.', '7 Ped.', and '8 Ped.'. The first system is marked 'Birds singing.' and includes a 'Ped.' marking. The second system includes 'Ped.' and '7 Ped.' markings. The third system includes 'Ped.' and '7 Ped.' markings. The fourth system includes 'Ped.' and '7 Ped.' markings. The fifth system includes 'Ped.' and '7 Ped.' markings. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

13

f *mf*

Ped. *Ped.* *Ped.* *Ped.*

[illegible][illegible]

8
echo.
1
5
2
1
2
h
4
5
una coraa.

☆ Ped. Ped. Ped.

[illegible]

FROLIC IN THE BARN YARD.

3

Lively. $\text{♩} = 96$.

RONDO.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

Notes marked with an arrow must be struck from the wrist.

The musical score is written for piano and voice. It consists of six systems of music. The first system is marked *f* (Key of C) and includes a vocal line with notes marked with arrows. The second system continues the vocal line and includes a piano accompaniment. The third system is marked *f* (Key of G) and includes a vocal line with notes marked with arrows. The fourth system is marked *f* (Key of G) and includes a vocal line with notes marked with arrows. The fifth system is marked *f* (Key of G) and includes a vocal line with notes marked with arrows. The sixth system is marked *f* (Key of G) and includes a vocal line with notes marked with arrows. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. Fingerings are indicated by numbers 1-5. Arrows indicate notes to be struck from the wrist. The score concludes with the word "Fine."

The Turkey Gobble, Gobble.

Musical score for "The Turkey Gobble, Gobble." in F major. The score consists of four systems of piano accompaniment. The first system includes the instruction "(Key of F)". The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*), forte (*f*), and mezzo-forte (*mf*). Fingerings and articulations are indicated throughout.

The happy Farmer sings.

Musical score for "The happy Farmer sings." in B-flat major. The score consists of two systems of piano accompaniment. The first system includes the instruction "(Key of B \flat)". The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*). Fingerings and articulations are indicated throughout.



RING AROUND THE ROSES.

Waltz.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

CARL SIDUS.

(Key of C)

P

Fine.

N.B.

(Key of G)

N.B. Notice carefully the change of fingering.

1666.3

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N.B.



(Key of F)

Cantabile.





Repeat from beginning to Fine.

VALSE MIGNONNE.

Louis Conrath.

Allegretto. $\text{♩} = 80$
ad lib.

Secondo.

rit. ard. a tempo.

Musical score for "Valse Mignonne" by Louis Conrath. The score is in 3/4 time, key of D major, and consists of five systems of piano accompaniment. The first system includes tempo markings: *Allegretto* ($\text{♩} = 80$), *ad lib.*, *rit.*, *ard.*, and *a tempo.*. The score features various musical notations including chords, single notes, and dynamic markings such as *cres.* and *mf*. Pedal points are indicated by "Ped." and asterisks. The piece concludes with a final chord and a star symbol.

VALSE MIGNONNE.

3

Allegretto. $\text{♩} = 80$

Primo.

Louis Conrath.

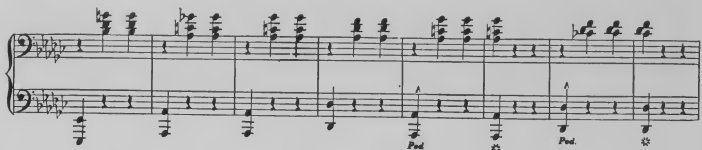
ad lib. rit. ard. a tempo.

cres. *Ped.* *Ped.* *Ped.*

8

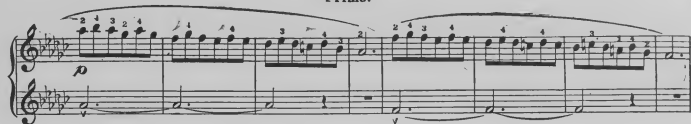
8

cres. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



Primo.

5



6 Giocoso.

Secondo.

Musical score for "Giocoso. Secondo." in 2/4 time, featuring piano (p) and forte (f) dynamics, and various musical markings such as *rit.*, *a tempo*, *sempre cres.*, *ff*, and *Ped.*. The score is written for piano and includes fingerings, slurs, and repeat signs. The piece concludes with a first ending (1.) and a second ending (2.).

Musical markings and dynamics include: *p*, *f*, *rit.*, *a tempo*, *sempre cres.*, *ff*, *Ped.*, *1.*, *2.*

Giocosó.

Primo.

7

First system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a whole note chord (F#2, A#2, C#3) with a fermata. Pedal point is marked with a star and 'Ped.' below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a whole note chord (F#2, A#2, C#3) with a fermata. Pedal point is marked with a star and 'Ped.' below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a whole note chord (F#2, A#2, C#3) with a fermata. Pedal point is marked with a star and 'Ped.' below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a whole note chord (F#2, A#2, C#3) with a fermata. Pedal point is marked with a star and 'Ped.' below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a whole note chord (F#2, A#2, C#3) with a fermata. Pedal point is marked with a star and 'Ped.' below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a whole note chord (F#2, A#2, C#3) with a fermata. Pedal point is marked with a star and 'Ped.' below the bass staff.

Secondo.

ag. lib. *rit.* *ard.* *a tempo*

The musical score consists of seven systems of piano and bass staves. The key signature is B-flat major (two flats). The tempo markings are *ag. lib.*, *rit.*, *ard.*, and *a tempo*. The score includes various musical notations such as notes, rests, and chords. Dynamics include *p* (piano), *cres.* (crescendo), *f* (forte), and *mf* (mezzo-forte). Pedaling is indicated by *Ped.* and asterisks (*). The score is written in a style typical of 19th-century musical notation.

Primo.

9

ad lib. *rit.* *ard.* *a tempo*

The musical score for the first system (measures 1-24) is as follows:

- Measures 1-4:** *ad lib.* *rit.* *ard.* *a tempo*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The tempo is marked *ad lib.* and the dynamics are *rit.* and *ard.*.
- Measures 5-8:** The right hand continues with eighth notes, and the left hand plays a series of quarter notes. The tempo is marked *a tempo*.
- Measures 9-12:** The right hand continues with eighth notes, and the left hand plays a series of quarter notes. The tempo is marked *a tempo*.
- Measures 13-16:** The right hand continues with eighth notes, and the left hand plays a series of quarter notes. The tempo is marked *a tempo*.
- Measures 17-20:** The right hand continues with eighth notes, and the left hand plays a series of quarter notes. The tempo is marked *a tempo*.
- Measures 21-24:** The right hand continues with eighth notes, and the left hand plays a series of quarter notes. The tempo is marked *a tempo*.

CPES. *Ped.* *mf* *8.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.*

Musical score for piano, consisting of seven systems of grand staves. The score includes various musical notations such as chords, single notes, and rests. Pedal markings (Ped.) are present throughout, often with asterisks. Dynamic markings include *f* (forte), *cres.* (crescendo), *Ped. animato.*, *p* (piano), and *ff* (fortissimo). A *Presto.* tempo marking appears in the sixth system. The piece concludes with a double bar line and repeat signs.

1392 - 10

11

1892_10

THE BEAUTIFUL LONG AGO.

Words by

LAURA B. BELL.

Music by

LENA M. BINGHAM.

Allegretto $\text{♩} = 80$.

1. The ten-der gleam of the fa-ding light Falls o-ver the drif-ted snow..... The

2. The state-ly pop-lars are gaunt and tall And stand in a sol-enn row..... Just

field and mea-dows lie cold and white As in the af-ter glow..... Of
as they did when be-side the wall, We lin-gered long a go..... The

dear, dead days long lost to sight In beau-ti-ful long a-go..... Of
day you call'd me "Dear-est heart" In beau-ti-ful long a-go..... The

rit. 1.

dear, dead days long lost to sight In beau-ti-ful long a-go.....
day you call'd me "Dear-est heart" In beau-ti-ful long a-

2. *A little slower.*

go..... *a tempo.* I have

loved the mem'ry and kept it green Tho' years may come and go.....

accel. *rit.*

And my heart beats fast as I catch the gleam Of light on the crusted snow..... As it

accel. *rit.*

Parlando. *rit.* *Tempo I.*

did that day when I call'd you "Queen" In the beautiful long ago..... And

Animato.

now when..... meadow and hill and lea..... Lie

wrapp'd in the cold and drifted snow..... We

meet and are si - - lent, what chang - es ah me!..... Since that

beau - ti - ful af - - ter glow..... It is not the

world..... that's chang'd, but we..... Since that beau - ti - ful long a - go..... Since that

rit. beau - ti - ful long a - go.....
a tempo. *rit.*

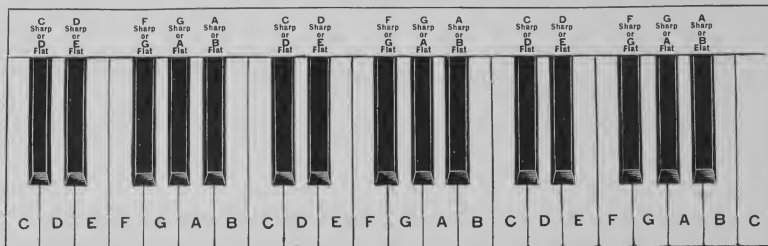
1650.4

KUNKEL'S Royal Piano Method.

In using this Method, the teacher should start the pupil at the beginning, even though he be already acquainted with elementary work.

THE KEYBOARD.

(Section of Keyboard.)



The first duty of the pupil is to acquaint himself with the keyboard as shown in the above cut. It is best to do this while seated at the Piano. The Keyboard, the pupil will observe, consists of white keys and black keys; the white keys adjoin each other, while the black keys are separated, appearing in alternating groups of twos and threes.

The first seven letters of the alphabet—A, B, C, D, E, F and G are used to represent all the keys of the Keyboard (see diagram above), as well as all the notes used in the notation of music.

The white key on the left of the group of two black keys is C. (Here, all the C's are to be pointed out by the pupil.) D is then shown as the white key between the same two black

keys, after which all the D's are to be pointed out. E is then to be shown as on the right of the group of two black keys. F is to be shown as on the left of the group of three black keys. G is to be shown as lying among the group of three black keys, of which one black key is to its left and two black keys to its right. A is to be shown as also lying among the group of three black keys, of which two black keys are to the left and one black key to the right. B is to be shown as being to the right of the group of three black keys.

The teacher may now take at random any key and require the pupil to name it until he be thoroughly familiar with the entire key-board.

QUESTIONS FOR REVIEW.

Question.—What are the colors of the piano keys?

Answer.—White and black.

Question.—What letters are used to designate all the keys on the piano as well as all the notes used in the music?

Answer.—The first seven letters of the alphabet—A, B, C, D, E, F and G.

Question.—Do the white keys join each other?

Answer.—Yes.

Question.—Do the black keys join each other?

Answer.—No.

Question.—Do the black keys appear in groups?

Answer.—Yes, in groups of twos and threes.

Question.—Name the white key to the left of the group of two black keys.

Answer.—C.

Question.—Name the white key between the group of two black keys.

Answer.—D.

Question.—Name the white key to the right of the group of two black keys.

Answer.—E.

Question.—Name the white key to the left of the group of three black keys.

Answer.—F.

Question.—Name the white key in the group of three black keys which has one black key to its left and two black keys to its right.

Answer.—G.

Question.—Name the white key in the group of three black keys which has two black keys to its left and one to its right.

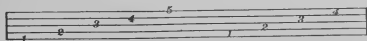
Answer.—A.

Question.—Name the white key on the right of the group of three black keys.

Answer.—B.

THE STAFF AND CLEFS.

The five lines and their spaces on which music is written are called a Staff.



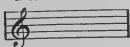
The lines and spaces are counted from below.

A clef is a sign used for the purpose of establishing the names of the lines and spaces upon the staff.

For example, the lines and spaces given in the cut above have no names as they are without a clef.

In piano music we use two clefs (also called keys), the G or Treble Clef and the F or Bass Clef.

G or Treble Clef

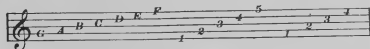


F or Bass Clef

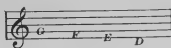


The G or Treble Clef is used chiefly for the notes of the right hand (the higher tones of the piano), while the F or Bass Clef is used chiefly to represent the notes of the left hand (the lower tones of the piano.)

The Treble Clef encircles the second line of the staff and gives to that line the name of G. Having determined the name of this line, the spaces and lines following upwards are named in regular order—A, B, C, D, E, F, G, etc.

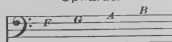


And the spaces and lines below the G in succession downwards—F, E, D, etc.

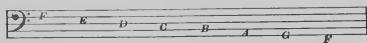


The Bass Clef encircles the fourth line of the staff and gives to that line the name of F. Having determined the position of that line, the lines and spaces following are named in regular order.

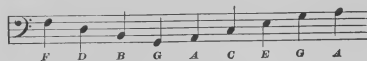
Upwards.



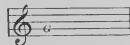
Downwards.



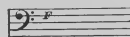
All notes therefore derive their names from the lines or spaces upon which they appear.



By impressing upon the mind the location of the key lines, the second line of the Treble Clef



and the fourth line of the Bass Clef



the pupil can readily locate the other lines.

QUESTIONS FOR REVIEW.

Question.—What is a staff?

Answer.—Five lines and spaces upon which music is written.

Question.—What are clefs?

Answer.—Clef is a sign used for the purpose of establishing the names of the lines and spaces upon the staff.

Question.—Have lines or spaces any names before the treble clef or bass clef is placed upon them?

Answer.—No!

Question.—How many clefs are there in piano music?

Answer.—Two, the G or Treble Clef and the F or Bass Clef.

Question.—What notes are written in the G or Treble Clef?

Answer.—Those generally played by the right hand—the higher tones of the piano.

Question.—What notes are written in the F or Bass Clef?

Answer.—Those generally played by the left hand—the lower tones of the piano.

Question.—What is the key line of the Treble Clef?

Answer.—The second line, which is called G.

Question.—What is the key line of the Bass Clef?

Answer.—The fourth line, which is called F.

Question.—How do you determine the names of the other lines and the spaces? Answer.—Having determined the Clef line, the other lines and spaces are named in regular order from this clef line.

Question.—Name the lines and spaces upward from the clef, or second line in the Treble Clef.

Answer.—Second space A, third line B, third space C, fourth line D, fourth space E, fifth line F.

Question.—Name the lines and spaces downwards, in the Treble Clef, from the clef line.

Answer.—First space F, first line E.

Question.—Name the lines and spaces upwards from the clef line, fourth line, of the Bass Clef.

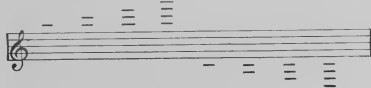
Answer.—Fourth space G, fifth line A.

Question.—Name the lines and spaces downwards, in the Bass Clef, from the clef line.

Answer.—Third space E, third line D, second space C, second line B, first space A, first line G.

LEGER LINES.

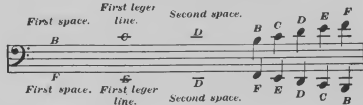
Leger lines, also called added lines, are small lines added to the staff above or below, to extend its compass.



They are named, in regular order, after the notes within the staff, the first space above the staff in the G or treble being G, the first leger line A, the second space B, the second leger line C, and so on.

The lines and spaces below the staff are named in regular order downwards from the staff; the first space being D, the first leger line C, the second space B, the second leger line A, and so on.

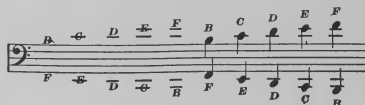
LEGER LINES IN THE TREBLE CLEF BELOW AND ABOVE THE STAFF.



In the Bass or F Clef, the leger lines are also named in

LEGER LINES IN THE BASS CLEF BELOW AND ABOVE THE STAFF.

regular order after the notes within the staff.



QUESTIONS FOR REVIEW.

Question.—What are Leger Lines?
 Answer.—Small lines added to the staff above or below, to extend its compass.
 Question.—How are they named?
 Answer.—They are named in regular order after the lines within the staff.
 Question.—Have the spaces between the leger lines names?
 Answer.—Yes.
 Question.—Name the first space and the first leger line above the staff in the Treble Clef.
 Answer.—The first space is G, the first leger line is A.
 Question.—Name the second space and the second leger line above the staff in the Treble Clef.
 Answer.—The second space is B, the second leger line is C.
 Question.—Name the first space and the first leger line below the staff in the Treble Clef.
 Answer.—The first space is D, the first leger line is C.

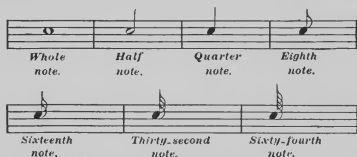
Question.—Name the second space and the second leger line below the staff in the Treble Clef.
 Answer.—The second space is B, the second leger line is A.
 Question.—Name the first space and the first leger line above the staff in the Bass Clef.
 Answer.—The first space is B, the first leger line is C.
 Question.—Name the second space and the second leger line above the staff in the Bass Clef.
 Answer.—The second space is D, the second leger line is E.
 Question.—Name the first space and the first leger line below the staff in the Bass Clef.
 Answer.—The first space is F, the first leger line is E.
 Question.—Name the second space and the second leger line below the staff in the Bass Clef.
 Answer.—The second space is D, the second leger line is C.

NOTES AND RESTS.

NOTES.

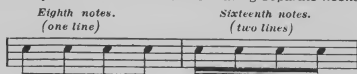
The characters that represent musical sounds are called notes, and, as previously stated, receive their names from the first seven letters of the alphabet.

In the notation of music, seven different kinds of notes are employed to represent the length of sound or time-value. The whole note, half (note), quarter (note), eighth (note), sixteenth (note), thirty-second (note), and sixty-fourth (note).

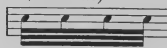


A whole note is a white note (open head) without a stem and leaning downward from left to right. A half note is a white note (open head) with a stem and leaning upward from left to right. A quarter note is a black note (filled head) with stem. An eighth note is a black note (filled head) with stem and hook. A sixteenth note is a black note (filled head) with stem and two hooks. A thirty-second note is a black note (filled head) with stem and three hooks. A sixty-fourth note is a black note (filled head) with stem and four hooks.

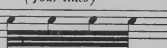
When a number of the same kind of notes, such as eighths or sixteenths, are grouped together, they are usually connected by a line or lines instead of having separate hooks.



Thirty-second notes.
 (three lines)

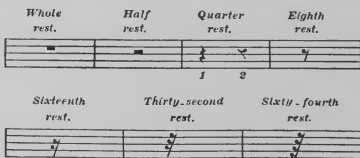


Sixty-fourth notes.
 (four lines)



RESTS.

Just as there are notes to represent certain durations of sound, so there are rests to represent corresponding durations of silence.



Notice that the whole and half rests are alike in form. Their value depends upon the position they occupy on the staff. The whole rest hangs from the line, while the half rest lies on the line. Of the two quarter rests shown in the third measure, the one marked 1 is used in this method; it is universally used in music published at the present time. The quarter rest at figure 2 is found in publications of the past. The rest at figure 1 is most serviceable, its shape being such as to prevent its being mistaken for an eighth rest.

The eighth rest resembles a figure seven. The sixteenth rest has two hooks, the thirty-second rest has three hooks and the sixty-fourth rest has four hooks.

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It is interesting to trace the origin of the violin back to the time of the King of Ceylon, 3000 B. C., who is supposed to have invented it. The Italian instrument, the violin, is still played by poor Bushman monks who beg from door to door. The most important reign of the violin was during the sixteenth century, when at Cremona, in Italy, the family of Amati attained its great reputation. Antonio Stradivari, a pupil of one of the sons of Amati, surpassed the family in the finish of their instruments.

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A Schubert celebration will be held in Vienna on January 31st next, the hundredth anniversary of the composer's birth. There will be concerts of Schubert music and an exhibition of his manuscripts and letters and of the battered piano he used, the only article belonging to him that is known to exist, as he lived in extreme poverty.

Mme. Teresa Carreno recently appeared in Moscow and St. Petersburg with enormous success. On December 12th, she played in Leipzig with orchestra. Mme. Carreno has been invited by the Royal Music Society of Madrid to appear as soloist in three concerts, but was obliged to decline on account of her tour in America under Mr. Knoll's Aronson's management.

Saint-Saens has completed a ballet, which will be played at the Monnaie in Brussels.

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